

SP-090607

# RYAN'S TRUE HARMONICA



**INSTRUCTOR.**

THE JOHN CHURCH CO.

CINCINNATI.

LEIPSIC.

NEW YORK.

LONDON.

CHICAGO

Price, 50 cents.



**RYAN'S**  
**TRUE HARMONICA INSTRUCTOR.**

CONTAINING

COMPLETE INSTRUCTIONS FOR PLAYING THIS INSTRUMENT,

AND A LARGE NUMBER OF

Carefully Prepared Airs and Exercises, Polkas, Waltzes, Dances,

AND THE

MOST POPULAR SONGS.



PUBLISHED BY

**THE JOHN CHURCH COMPANY.**

CINCINNATI. NEW YORK. CHICAGO. LEIPSIC. LONDON.

Copyright, 1886, by The John Church Co.

# THE ELEMENTS OF MUSIC.

Music is made intelligible by the use of characters called *Notes*, written upon a *Staff*, which is composed of five *Lines* and their *Spaces*, each *Line* and *Space* being named from one of the first seven letters of the alphabet: A, B, C, D, E, F, G.

## EXAMPLE.



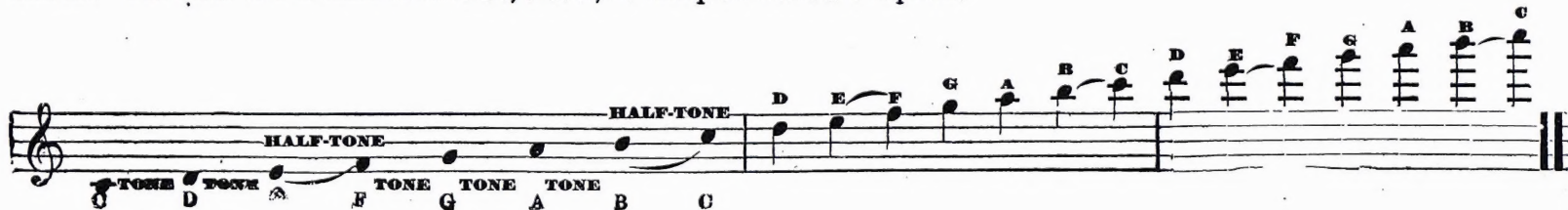
Ledger Lines above.

When the Notes go above or below the Staff, Lines are added, called *Ledger Lines*.



Ledger Lines below.

The following *Scale* shows the position and names of the Notes, in the *Treble* or *G Clef*. Each succession of eight notes is called an *Octave*, as from A to A, B to B, &c. THE SCALE OR GAMUT.—The distance from one note to another in the Scale or Gamut, is called an *Interval*. The Scale of C is made of naturals, that is, no Sharps or Flats are required.



# ELEMENTS OF MUSIC.

## THE VALUE OF NOTES, OF THE DOT, AND THE RESTS.

The relative duration is called the *Value of the Notes*, and is shown by the peculiar form of each note.

### Comparative Table of the Value of Notes.

One Whole note is equal to



Two Half notes, or



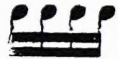
Four Quarter notes, or



Eight Eighth notes, or



Sixteen Sixteenth notes, or

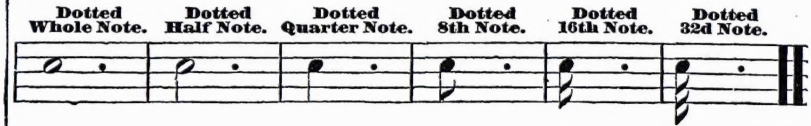


Thirty-two Thirty-second notes.



## THE DOT AND DOUBLE DOT

A dot, placed after a note, increases its value one-half: Thus, a dotted whole note is equal to three half notes, a dotted half note to three quarter notes, a dotted quarter note to three eighth notes, a dotted eighth note to three sixteenth notes, &c.



When a second dot is added, the value is equal to half that of the first, that is, the first dot is half as long as the note, and the second dot half as long as the first, thus:



## THE RESTS.

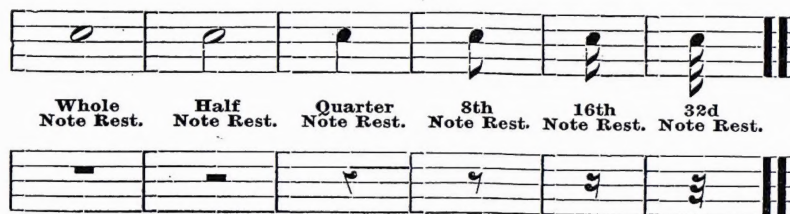
Rests show that the music ceases to be performed during certain intervals of time. They afford repose to the singer and player, and aid in producing musical effects.



## ELEMENTS OF MUSIC.

5

The rests have values corresponding to those of the notes: thus, the *whole note rest* is equal in duration to the whole note; the *half note rest* to the half note; the *quarter note rest* to the quarter note; the *eighth note rest* to the eighth note, &c.



The single and double dot, which were explained in the preceding section, are also placed after the rests, and augment their value in the same proportion.

### EXAMPLE OF ONE OR MORE MEASURES REST.



## TIME AND ITS DIVISIONS.

*Single Bars*, thus, divide music into portions of equal value, called *Measures*.

There are two principal kinds of *Time*; *Common Time*, which contains two or four equal parts in each measure; and *Triple Time*, which contains three equal parts.

Simple Common Time, marked thus:  $\text{C}$  or  $\text{C}$  contains two *Half*, or four *Quarter Notes* in each measure. And that marked thus:  $\frac{2}{4}$  contains two *Quarter*, or four *Eighth Notes* in each measure.

Compound Common Time, marked  $\frac{6}{4}$ , contains six *Quarter*, or two dotted *Half Notes*, in each measure. That marked  $\frac{6}{8}$ , contains six *Eighth*, or two dotted *Quarter Notes*.

Simple Triple Time is marked  $\frac{3}{2}$ ,  $\frac{3}{4}$ , and  $\frac{3}{8}$ .—Compound Triple Time is marked  $\frac{9}{4}$  and  $\frac{9}{8}$ .

The figures  $\frac{2}{4}$ ,  $\frac{3}{4}$ ,  $\frac{6}{8}$ , &c., indicate fractional parts of a Whole Note; the lower figure indicates the number of parts to which it is divided, and the upper figure the number of parts taken to fill a measure.

In Common Time, a measure has two accented Notes, viz.: the first and third, and two unaccented. In Triple Time, a measure has but one accented Note, viz.: the first.



# ELEMENTS OF MUSIC.

*Beating, or Marking Time*, with correctness and precision, is of the utmost importance. In beating Common Time, the hand must descend at the beginning of every measure marked (marked D), and rise at the middle (marked U).

### EXAMPLES.

COMMON TIME, FOUR QUARTER NOTES IN A MEASURE, OR THEIR EQUIVALENT IN OTHER NOTES OR RESTS.



**TWO QUARTER NOTES IN A MEASURE.**



COMPOUND COMMON TIME, TWO DOTTED QUARTER NOTES IN A MEASURE.



The three other kinds of Compound Common Time are seldom used.

In beating Triple Time, the hand or foot descends at the first, and rises at the third part of the measure.

### EXAMPLES.

**SIMPLE TRIPLE TIME, THREE QUARTER NOTES IN A MEASURE.**




### THREE EIGHTH NOTES IN A MEASURE.



COMPOUND TRIPLE TIME, NINE EIGHTH NOTES IN A MEASURE.







When a figure 3 is placed over three notes, they are called *Triplets*,  and are to be played in the time of two notes of the same kind.


When a figure 6 is placed over six notes, they are to be played in the time of four.

We might be led to presume that  $\frac{3}{4}$  and  $\frac{6}{8}$  time were one and the same thing, as the measures in each contain the same amount of time; but observe particularly that the time expressed by the even numbers  $\frac{4}{4}$ ,  $\frac{2}{4}$ ,  $\frac{6}{8}$ , &c., must be accented on the beginning

and middle of each measure, thus:  , or  ; but in  $\frac{3}{4}$ ,  $\frac{3}{8}$ ,  $\frac{9}{8}$ , &c., the ac-

cent occurs only on the first note of each measure:   

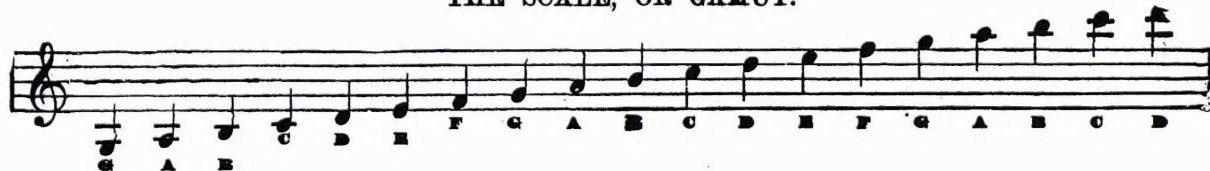
In  $\frac{6}{8}$  time the notes are always written in groups of three when a regular succession of eight notes occurs, thus:

 ; and the accent always occurs on the first note of each three, or the first and fourth notes

of each measure. These notes would also express  $\frac{3}{4}$  time, but must be written thus: with an accent on the first note only.



### THE SCALE, OR GAMUT.



These notes are named, according to their situation upon the staff, by the first seven letters of the alphabet (A, B, C, D, E, F, G), always repeating the A after the G. This will, of course, bring into requisition several As, Bs, Cs, &c., but they are



always easily distinguished by their situation upon the staff:



Remark that the notes situated upon the spaces

of the staff spell the word FACE; thus:

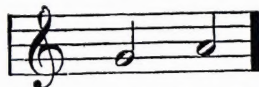


This will enable those who are desirous of becoming acquainted

with their names, to learn them more readily, and facilitate their progress in regard to the intervening notes.

### INTERVALS.

The distance between any two notes, counting upward, is called an Interval; the smallest interval is that of a second.



In order to designate an interval, we are required to include the first and last note in counting the distance: thus,

the two notes G and A are required to constitute a second; from G to B is a third, because the interval is made up of the notes G, A, and B; B being the distance of three notes from G, counting upward.

### INVERSIONS.

These intervals when inverted present quite a different aspect: thus, it is an interval of a second from G to A, but from A to G we find it to be a seventh, including A, B, C, D, E, F, G; from G to B, being a third, when reversed becomes a sixth, including B, C, D, E, F, G.

A second becomes a seventh; a seventh becomes a second.

A third " a sixth; a sixth " a third.

A fourth " a fifth; a fifth " a fourth.

Unison becomes an Octave. Two notes are said to be in unison when giving the same sound; thus:

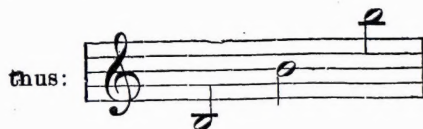


which inverted becomes OCTAVE:





The word Octave is used to express the distance of any two notes from each other when they both bear the same name;



### THE SHARP, THE FLAT, AND THE NATURAL.

A SHARP (#) before a note raises it a semitone.

A FLAT (b), on the contrary, before a note, lowers it a semitone.

Flats and sharps are either at the commencement of a piece after the clef, or *accidentally* before a note.

#### ACCIDENTAL SHARP.

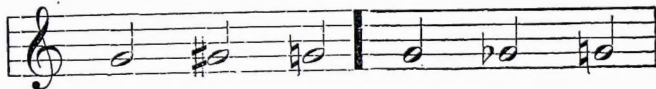
#### ACCIDENTAL FLAT.



When these signs are at the commencement of a piece, all notes on the same line and space (and all other notes bearing the same name) are affected by them.

If they occur *accidentally* before a particular note, they affect only it, and others of the same name, during a single measure.

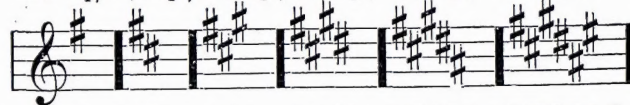
A NATURAL (♮) serves to annul a sharp or flat, by restoring a note to its former position.



Sharps and Flats are placed after the Clef in the following order, and are called the *Signature*.

When the signature is

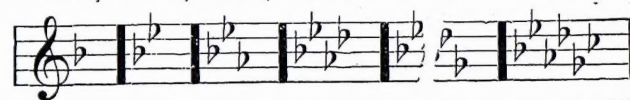
1 sharp, 2 sharps, 3 sharps, 4 sharps, 5 sharps, 6 sharps,



the sharp is: F, FC, FCG, FCGD, FCGDA, FCGDAE.

When the signature is

1 flat, 2 flats, 3 flats, 4 flats, 5 flats, 6 flats,



the natural is: C, FC, BEA, BEAD, B ADG, BEADGC.

A DOUBLE SHARP (x) raises a note a tone, and a DOUBLE FLAT (bb) lowers it a tone.

### THE MODES.

There are two MODES,—the *Major* and *Minor*.

In the major mode, there are two tones from the first note, called the *tonic*, to the *third*.

#### MAJOR THIRD.

#### MAJOR CHORD.

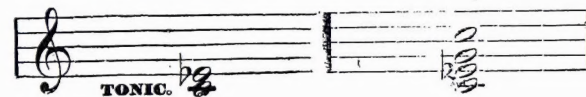


#### TONIC.

In the minor mode, there are but one tone and one semitone, from the *tonic* to the *third*.

#### MINOR THIRD.

#### MINOR CHORD.



#### TONIC.

A minor is said to be the relative of the major, when both are expressed by the same number of sharps or flats.

**C MAJOR.** **G MAJOR.** **D MAJOR.** **A MAJOR.**

**A MINOR.** **E MINOR.** **F MINOR.** **F SHARP MINOR.**

**E MAJOR.** **B MAJOR.** **F SHARP MAJOR.**

**C SHARP MINOR.** **G SHARP MINOR.** **D SHARP MINOR.**

**G FLAT MAJOR.** **D FLAT MAJOR.** **A FLAT MAJOR.**

**E FLAT MINOR.** **B FLAT MINOR.** **F MINOR.**

**E FLAT MAJOR.** **B FLAT MAJOR.** **F MAJOR.**

**C MINOR.** **G MINOR.** **D MINOR.**

Each major and minor key bears the name of the tonic of its gamut.

The tonic of any major key, with sharps, is the note one semitone above the last sharp after the clef.

**G MAJOR.**

The note above the F is G.

**D MAJOR.**

The note above the C is D.

The tonic of the relative minor is, on the contrary, the note below the last sharp.

**E MINOR.**

The note below the F is E.

**B MINOR.**

The note below the C is B.

The tonic of any major key, with flats, is the fourth note above the last flat.

**F MAJOR.**

The fourth note above B is F.

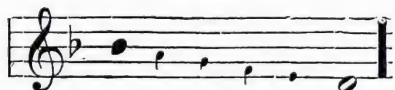
**B FLAT MAJOR.**

The fourth note above E is B flat.

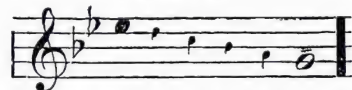


The tonic of the relative minor. is the fifth note below the last flat.

#### D MINOR.



#### G MINOR.



The fifth note below B flat is D. The fifth note below E flat is G.

The keys which have neither a sharp nor flat at the clef, are C natural major, and its relative, A minor.

### ARTICULATION.

As variety is the greatest charm of music, several different styles of articulating the notes are used to assist in producing it. There are three styles of ARTICULATION,—the detached, the pointed, and the flowing. The two first are technically called *Staccato*, and the last, *Slurred*, or *Legato*.

A *Staccato*, or pointed note (•), is played in a short and precise manner.



A *Staccato*, or dotted note (.), is played in a less detached style than the former.

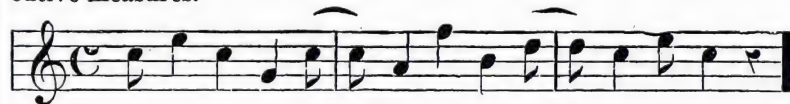


*Slurring*, or playing a passage *legato*, is to make the notes flow in a connected manner. The mark of the slur is shown by a curved line.



The slur (—) takes the name of *Simphonation*.

two similar notes, one of which is placed on an unaccented, and the other on an accented beat of the same measure, or of two consecutive measures.



An APPOGGIATURA, or GRACE NOTE, is a small note, added to other notes for the sake of expression.

A small note is generally half the value of the principal note; there are instances, however, when its value is greater, this is most frequently the case when used in slow movements, and at the end of a strain.






An *Acciacatura* is played with rapidity, without reference to the value of the principal note; it is usual to cross it with a small line.



A DOUBLE APPOGGIATURA is played in a light and connected manner.



A **TURN** is made with the note above, and the note below that which is written, it is expressed by the sign .

There are several kinds of *Turns*; the plain turn , inverted turn , and the turn after a dot. An *inverted turn* consists of the same notes as a turn; but beginning with the lowest instead of the highest note. A turn after a dot is made by first striking the note itself, and making the turn afterwards.

Written 

Plain Turn. Inverted Turn. Turn after a dot.


Played 


A **TRILL** or **SHAKE** is made with the note *above* and the note written, struck alternately; beginning with the highest, concluding with a Turn. It is indicated by the two letters *tr*. The rapidity of the shake depends upon the ability of the performer.


Written 

Played 



**ACCENTS** are shown by signs, or by words, generally Italian.


The sign , or *Crescendo*, marks that the sound should be progressively increased.



The sign , or *Decrescendo*, marks that the sound should be diminished in the same manner.


If a small mark of this sort  is applied to one note it signifies that one note is to be played **strong** (accented.) Forzando, or *fz* has the same effect.

## SIGNS AND ABBREVIATIONS USED IN WRITING MUSIC.

The sign , when it occurs the second time, shows that the player must return to a similar sign, and continue to the word *Fine*, or a *Pause*  over the first double bar, which signifies the end, or conclusion. When the return extends to the commencement of the piece, it is usual to prefix the letters D. C., the abbreviation of the Italian words *Da Capo*, "from the beginning."


The main divisions in a piece of music are expressed by a **DOUBLE BAR** , which shows that a part or whole is finished.

When *Dots* are added before the bar, thus, , they show that the part previous to it is repeated; when after, thus, , that the part following is repeated.

A *Pause*  marks, that a beat of the measure is suspended, and that a note, or rest, must be prolonged so long as the performer thinks proper.

A pause over a rest should be treated in a similar manner.



In order to avoid the multiplication of ledger lines, it is customary to write very high passages an octave lower than their actual pitch, with this mark, *8va* , over them, showing that they must be played an octave higher, as far as the mark of continuation extends.



Written *SVa* ~~~~~

Played

ABBREVIATIONS are employed in written music to avoid repetitions of a single note or passage; thus, in place of writing four sixteenth notes, a quarter note alone, marked with two thick, short lines, is often used, &c.

Written.

Played.

Other examples of abbreviation.

Written.

Played.

This character signifies repetition:

Written

Played

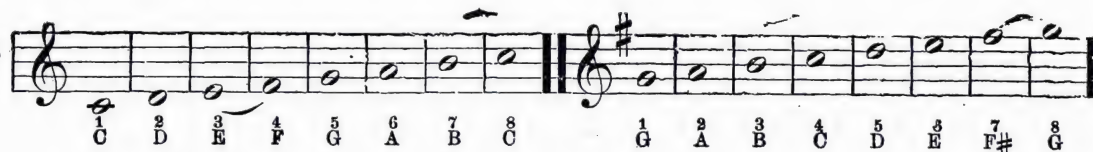
### TRANSPOSITION OF THE KEYS OR SCALE.

When C is taken as 1, the scale is said to be in its natural position; but either of the other letters may be taken as 1, in which case the scale is said to be TRANSPOSED. As 1 is the basis of the scale, the foundation on which it rests, so the letter which is taken for this sound is called the KEY-NOTE. Thus, if the scale be in its natural position, it is said to be in the key of C; if G be taken as 1, the scale is in the key of G; if D be taken as 1, the scale is in the key of D; and so on with the rest of the seven letters; whichever letter is taken as 1, that letter becomes the key-note of the scale.

In transposing the scale, the order of the intervals, or tones and semitones, must be preserved. Thus, the interval must always be a *tone* from 1 to 2, a *tone* from 2 to 3, a *semitone* from 3 to 4, a *tone* from 4 to 5, a *tone* from 5 to 6, a *tone* from 6 to 7, and a *semitone* from 7 to 8. The interval from one letter to another is always the same, and cannot be changed,—thus, it is always a *tone* from C to D, and from D to E; a *semitone* from E to F; a *tone* from F to G, from G to A, from A to B; and a *semitone* from B to C. In the transposition of the scale, therefore, it becomes necessary to introduce sharps and flats, or to substitute sharped or flatted letters for the natural letters, so as to preserve the proper order of the intervals.

## ELEMENTS OF MUSIC.

First transposition by sharps from C to G, a fifth higher, or a fourth lower.

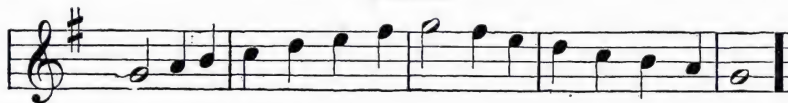


The same method is followed in all the transpositions by sharps, viz., the fifth above or fourth below is taken as 1 of a new key, in every succeeding transposition, and an additional sharp will be required also in every succeeding transposition.

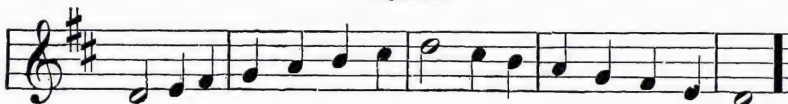
To transpose the scale by flats, we take the fourth (instead of the fifth) of every new scale. F is the fourth of C; hence it is 1 of the new scale (key of F.) The order of intervals must be the same in the flat keys as in the sharps: hence the B must be made flat.

## THE SHARP KEYS.

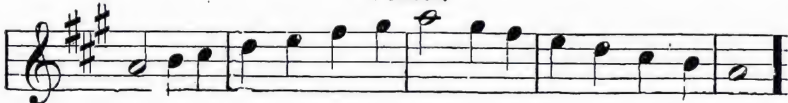
G MAJOR.



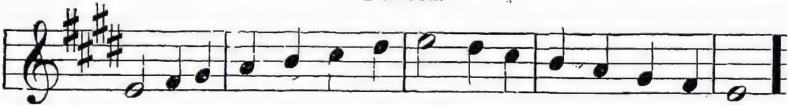
D MAJOR.



A MAJOR.



E MAJOR.



## THE FLAT KEYS.

F MAJOR.



B♭ MAJOR.



E♭ MAJOR.



A♭ MAJOR.



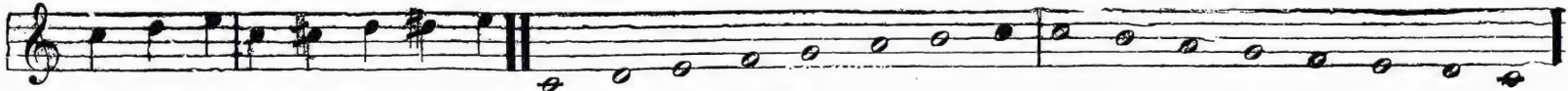
The difference between the major and minor key is a minor third, (three semitones.) The major third contains two whole tones, (four semitones.)



## EXAMPLES.

MAJOR THIRD.

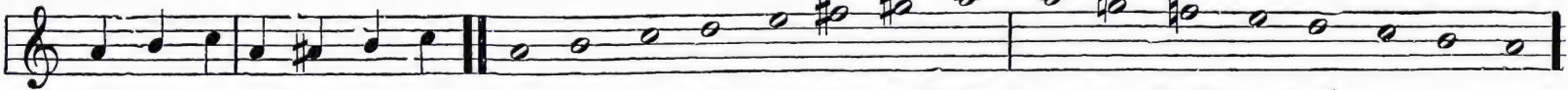
SCALE IN THE KEY OF C, MAJOR MODE.



The third in the minor scale contains one whole tone and a semitone.

MINOR THIRD,

SCALE IN THE KEY OF A, MINOR MODE.



The relative minor of a major key has the same number of sharps or flats, and is found one minor third below the key-note.

## THE MINOR SCALES.

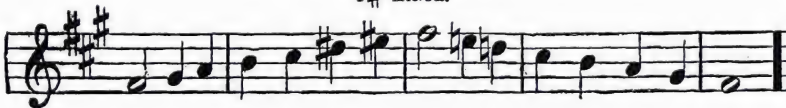
B MINOR.



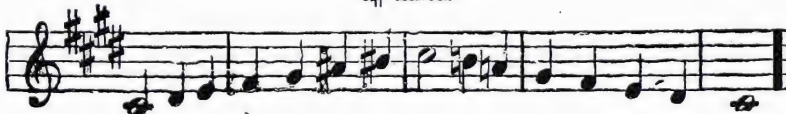
B MINOR.



F# MINOR.



C# MINOR.



D MINOR.



G MINOR.



C MINOR.



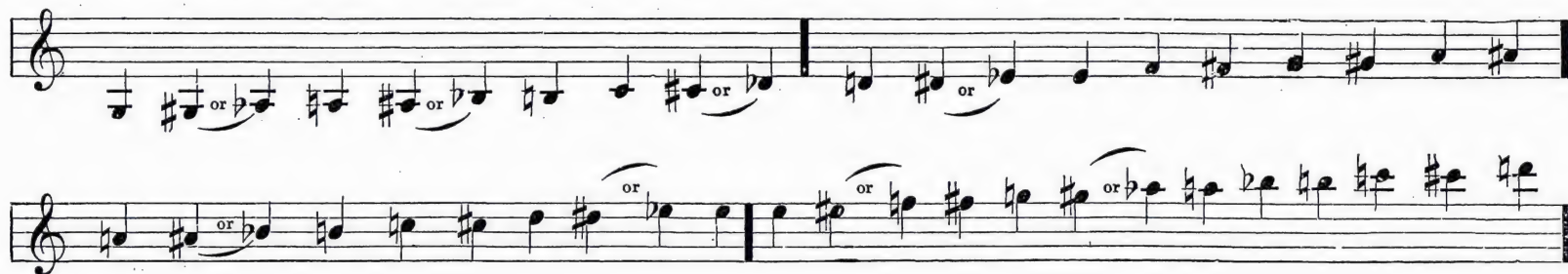
F MINOR.



# ELEMENTS OF MUSIC.

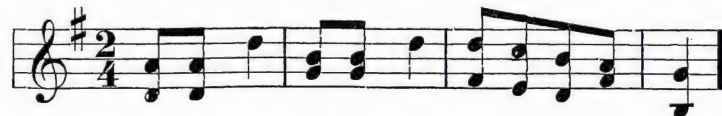
## THE CHROMATIC SCALE.

This scale contains all the notes, natural, flat, and sharp, to D above the second ledger-line.



OF THE CHORDS.

CHORDS, or double notes, are written one above the other, and can be played upon the Violin, Piano, Melodeon, &c.; in Music for the Flute, Clarionet, Fife, &c., the upper note only must always be played.



## A. DICTIONARY OF MUSICAL TERMS.

*A*; an Italian preposition, meaning to, in, by, at, &c.  
*Accelerando*: accelerating the time, gradually faster and faster.

*Adagio*, or *Adasio*; slow.

*Adagio Assai*, or *Molto*; very slow.

*Ad Libitum*; at pleasure.

*Affettuoso*; tender and affecting.

*Agitate*; with agitation.

*Alla Capella*; in church style.

*Allegretto*; less quick than *Allegro*. *Allegro*; quick.

*Allegro Assai*; very quick.

*Allegro ma non troppo*; quick, but not too quick.

*Amabile*; in a gentle and tender style.

*Amateur*; a lover but not a professor of music.

*Amoroso* or *Con Amore*; affectionately, tenderly.

*Andante*; gentle, distinct, and rather slow, yet connected.

*Andantino*; somewhat slower than *Andante*.

*Animato*, or *Con Anima*; with fervant, animated expression.

*Animo*, or *Con Animo*; with spirit, courage and boldness.

*Antiphone*; music sung in alternate parts.

*Arioso*; in a light, airy, singing manner.

*A Tempo* ; in time.

*A Tempo Giusto*; in strict and exact time.

*Ben Marcato*; in a pointed and well-marked manner.

*Bis*; twice.

*Brillante*; brilliant, gay, shining, sparkling.

*Cadence*; closing strain: also, a fanciful extemporaneous embellishment at the close of a song.

*Cadenza*; same as the second use of Cadence. See Cadence.

| *Calando*; softer and slower.

*Cantabile*; graceful, pleasing, singing style; a pleasing, flowing melody.

*Canto*; the treble part in a chorus.

*Choir*; a company or band of singers; also that part of a church appropriated to the singers.

*Chorist*, or *Chorister*; a member of a choir of singers.

*Col*, or *Con* ; with. *Col Arco* : with the bow.

*Comodo, or Commodo*; in an easy and unrestrained manner.

*Con Brio*, or *Brioso*; with brilliancy, brilliant.

*Con Affecto*; with expression.

*Con Dolcessa*; with delicacy.

*Con Dolore* or *Con Duolo*; with mournful expression.

*Conductor*; one who superintends a musical performance; same as Mus<sup>ic</sup> Director.

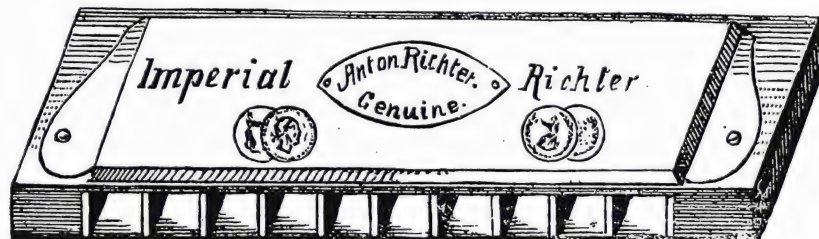


*Con Energia*; with energy.  
*Con Espressione*; with expression.  
*Con Fuoco*; with ardor, fire.  
*Con Grazia*; with grace and elegance.  
*Con Impeto*; with force, energy.  
*Con Gusto*; with chaste exactness, with taste.  
*Con Moto*; with emotion.  
*Con Spirito*; with spirit, animation.  
*Coro*; chorus.  
*Crescendo*, or *Cres*; gradually increasing the sound.  
*Da*; for, from, of.  
*Duet*; for two voices or instruments.  
*Diminuendo*; gradually diminishing the sound.  
*Da Capo*; from the beginning.  
*Declamando*; in the style of declamation.  
*Decrescendo*; diminishing, decreasing.  
*Devozione*; devotional.  
*Dilettante*; a lover of the arts in general, or a lover of music.  
*Di Molto*; much or very.  
*Divoto*; devotedly, devoutly.  
*Dolce*; soft, sweet, tender, delicate.  
*Dolente*, or *Dolorosa*; mournful.  
*Doloroso*; in a plaintive mournful style.  
*Ed*; and. *Elegante*; elegance.  
*Energico*, or *Con Energia*; with energy.  
*Espressivo*; expressive.  
*Fine*, *Fin*, or *Finale*; the end.  
*Forte*, or *F*; loud.  
*Forzando*, *Forza* or *Fz*; sudden increase of power.  
*Fugue*, or *Fuga*; a composition which repeats or sustains, in its several parts, throughout, the subject with which it commences, and which is led off by some one of its parts.  
*Fugato*; in the fugue style.  
*Fughetto*; a short fugue.  
*Giusto*; in exact and steady time.  
*Grazioso*; smoothly, gracefully.  
*Grave*; slow and solemn.  
*Impresario*; the conductor of a concert.

*Lacrimando*, or *Lacrimoso*; mournful and pathetic.  
*Lamentevole*, *Lamentando*, or *Lamentabile*; mournfully.  
*Larghissimo*; extremely slow.  
*Larghetto*; slow, but not so slow as *Largo*.  
*Largo*; slow.  
*Legato*; close, gliding, connected style, slurred.  
*Leggero*; light.  
*Lenendo*; gradually slower and softer.  
*Lento*, or *Lentamente*; slow.  
*Ma*; but.  
*Maestoso*; majestic, majestically.  
*Maestro di Capella*; chapel master, or conductor of church music.  
*Marcato*; in a strong and marked style.  
*Messa di Voce*; moderate swell.  
*Moderato*, or *Moderamente*; moderately, in moderate time.  
*Molto*; much or very.  
*Molto Voce*; with a full voice.  
*Morendo*; gradually dying away.  
*Mordente*; a beat or transient shake.  
*Mosso*; emotion.  
*Moto*; motion. *Adante Con Moto*; quicker than *Andante*.  
*Non*; not, as, *Non Troppo*; not too much.  
*Organo*; the Organ.  
*Orchestra*; a company or band of instrumental performers.  
*Pastoral*; applied to graceful movements in sextuple time.  
*Piano*, or *p*; sweet, soft.  
*Pianissimo*, or *pp*; very sweet and soft.  
*Piu*; more. *Piu Mosso*; with more motion, faster.  
*Pizzicato*; snapping the violin string with the fingers.  
*Poco*; a little. *Poco Adagio*; a little slow.  
*Poco a Poco*; by degrees, gradually.  
*Portamento*; the manner of sustaining and conducting the voice from one sound to another.  
*Precentor*; conductor, leader of a choir.  
*Presto*; quick.  
*Prestissimo*; very quick.

*Rallentando*, *Allentando*, or *Slentando*; slower and softer by degrees.  
*Recitando*; a speaking manner of performance.  
*Recitante*; in a style of recitative.  
*Recitative*; musical declamation.  
*Rinforzando*, *Rinf*, or *Rinforzo*; suddenly increasing in power.  
*Ritardando*; slackening the time.  
*Semplice*; chaste, simple.  
*Sempre*; throughout, always; as, *Sempre Forte*, loud throughout.  
*Senza*; without, as, *Senza Organo*; without the Organ.  
*Sforzando*, or *Sforzato*; with strong force or emphasis, rapidly diminishing.  
*Sicilian*; a movement of light, graceful character.  
*Smorendo*, or *Smorzando*; dying away.  
*Smorzando*, or *smorz*; smothering the sound by degrees.  
*Soave*, *Soavemente*; sweet, sweetly. See *Dolce*.  
*Solfeggio*; a vocal exercise.  
*Solo*; for a single voice or instrument.  
*Sostenuto*; sustained.  
*Sotto*; under, below. *Sotto Voce*; with subdued voice.  
*Spiritoso*, *Con Spirito*; with spirit and animation.  
*Staccato*; short, detached, distinct.  
*Subito*; quick.  
*Tace*, or *Tacet*; silent, or to be silent. *Tardo*; slow.  
*Tasto Solo*; without chords.  
*Tempo*; time. *Tempo a Piacere*; time at pleasure.  
*Tempo Giusto*; in exact time.  
*Ten*, *Tenuto*; hold on. See *Sostenuto*.  
*Tutti*; the whole, full chorus.  
*Un*; a; as; *Un Poco*; a little.  
*Va*; go on; as, *Va Crescendo*; continue to increase.  
*Verse*; same as solo.  
*Vigorouso*; bold, energetic.  
*Vivace*; quick and cheerful.  
*Virtuoso*; a proficient in art.  
*Voce Solo*; voice alone.  
*Vols Subito*; turn over the page quickly.

# RYAN'S TRUE MOUTH HARMONICA INSTRUCTOR.



This little instrument is rapidly and deservedly becoming very popular. Such players as J. K. Emmet, Prof. Wallach and others have attained to such perfection in the use of the Harmonica, that they have made the public aware of the fact that it is not a mere toy for the little folks, but a musical instrument capable of most charming effects and great possibilities.

Until now there has been no suitable instruction book for this instrument. We hope to be able in this instructor to make the way so plain that there need be no further excuse for "playing by ear" merely. A careful attention to these pages, and persevering practice will, we are confident, enable any one to master both the elements of music and the difficulties and intricacies of the instrument itself.

**POSITION.** The chest and lungs must be untrammelled. The shoulders should be thrown back, the head and neck erect. It is a common but faulty and hurtful custom to play with the head bent forward and down.

The manner of holding the instrument differs with the effects to be made, and with different players. What is desired, is a neat, graceful and convenient grasp of the harmonica which will enable it to be moved easily from one point to another.

**PRODUCTION OF TONE.** The tones of the harmonica are produced by blowing out and inhaling the breath through the reeds. It is necessary, therefore, that the reed cells be well covered by the lips, that no air may be wasted or the tone weakened.

The beginner should practice blowing and inhaling, by taking a single cell at first, and playing long and steadily. In this way the lungs will become strengthened and a thorough command of the instrument be obtained. In this practice, begin with the lowest cell and blow and inhale upon each until all the tones have been produced.



## INSTRUCTIONS.

19

**SINGLE TONE.** It is much harder to play single tones upon the harmonica, than it is to produce double ones or chords. The practice above referred to will overcome all difficulties of this kind.

**TONGUEING.** A good clear melody can be produced only by careful tongueing. That is, if a certain tone is wanted, and but one, the tongue must cover all the cells near it on its left. Some times, when the tone wanted is on the upper part of the instrument, not only the tongue, but the sides of the mouth are used for "covering."

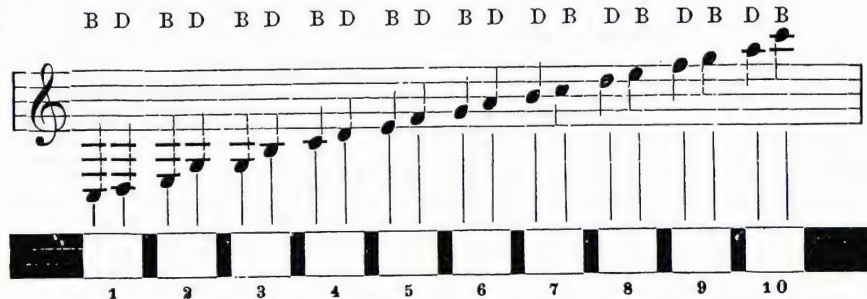
**CHORDS.** It is this method of tongueing by which melodies and their accompaniments are produced. The tongue covers all but the melody cells, and then for the "after beats," is released and the chords are produced. To stop the chords the tongue should be inclined to the left or base part of the instrument.

The chords necessary to harmonize with a tone that is *blown*, must also be blown, and *vice versa* tones produced by "drawing in" have their chords produced in the same way.

The complete scale of the harmonica begins with the 4th cell from the left or base side. There are harmonicas set to all the principal keys, but when a player is alone, it does not matter what key his instrument may be in, if he takes the 4th cell for a starting point for his scale, music written in any key, sharp or flat, can be played as easily as if it was all written in the key to which his instrument is set.

The figures 1 2 3 4 5 6 7 8 9 10 indicate the various cells. The letters B D indicate when to blow and when to draw in the breath.

Here is Diagram of a Ten Cell C Harmonica, showing notes produced by it.



The exact pitch of the harmonica is an octave higher than here written.

It will be observed by a glance at the preceding diagram, that *all* the tones are not given in regular order. Beginning with the 4th cell, however, a complete scale is given and the tones F A and B, elsewhere omitted, will be found here. That is, the note F, omitted at 2d cell will be found in the 5th, the note A omitted at the 3d cell will be found in the 6th, and B omitted in the 10th cell will be found at the 7th.

# Practical Exercises.

## Single Tones. Two Cells.

Blow Draw B D B D B B D B D B D B B D B D B D B B D B D B D B

Cell 4      Cell 5

1 2 3 4 5 6 7 8 9 10

## Three Cells.

B D B D B D B B D B D B D B B D B D B D B D B D B D B D B D B

4 - - - - 5 - - - - 6 - - 5 - 4 - - - 5 - - 6 5 - - 4 - - -

1 2 3 4 5 6 7 8 9 10

## HARMONICA WALTZ.

### Preparatory Exercise. Four Cells.

D B D B D B D

1 2 3 4 5 6 7 8 9 10



# PRACTICAL EXERCISES.

21

## Four Cells. Harmonica Waltz

B D B D B B D B D B D B B D D B D D B B B D B D B

D D D D B D B B B B D B B B B B D B D B D B D B D B

## Chords. Two Notes.

B D B D B D B

## Chords. Three Notes.

B D B D B D B

## Arpeggios and Chords

B D B D B

# Popular Melodies.

Air by ROSSEAU. D.C.

B D B D B D B B D B D B D B B B D B D B

Fine.

SWEET VIOLETS. J. K. EMMET. By per.

B B D B B D B B D D B D B D B D B D B B D B B D D B B B

B D B D B D B D B D D D D B D B D B D B D B

B D R D B D B D B D B D B D B D B D B D B D B D B

Change of Position. Preparatory Exercise.

B D D B D B D B D D B

Cell 6 7 8 9 10 7 10



'TIS A FORGET-ME-NOT WALTZ.

E A. STEIN. By per.

23

[illegible]

## HOME, SWEET HOME.

[illegible]

CAPTAIN JINKS.

The second system of the musical score consists of two staves. The top staff continues the melody from the first system, ending with a double bar line and the word 'Fine.' above it. The bottom staff continues the accompaniment, ending with a double bar line and the initials 'D.C.' above it. Fingerings are indicated by numbers 7, 8, 9, 6, 7, 8, 6, 7, 8, 9, 6, 7, 7 on the top staff and 7, 9, 8, 7, 9, 8, 8, 10, 9 on the bottom staff.

## ONLY A PANSY BLOSSOM.

FRANK HOWARD. By per.

B D B D B      D B D B D B      D B D  
 8 9 8      7 6 7      7      7      8

B D B D B      D B D B D B      D B D B      D B      Fine.  
 8 9 8      7 6 7      8      6      7 8 7 6 7 8      6 7

D B D B      D B D B D      B D B      D B D B      D.C.  
 7 6 7 8      7      6      8 7      6 7 8      7      6 7      6

## LITTLE MAGGIE MAY.

BLAMPHIN.  
B

B D B D B      D B D B      B D B      B  
 8 9 7 8 9 8 6 8 7      6 8      9 7 8 9 8 6 9 6      8 9 7 8

B D B D B D B      D B D B      B D B      B  
 8 7 6 7      8      9      7 8 9 8 6 9 6      8 7

B D B D B D B      B D B      B D B      B  
 7 8 9      8 6 7 8      9      7 8 9 8 6 9 6      7



# DREAM FACES.

25

HUTCHINSON.

8 9 8 9 8 7 8 6 7 6 7 9 8 7 8

8 9 8 9 8 7 8 6 7 9 8 7 6 7

# ALWAYS MEET ME WITH A KISS.

MULLALLY. By per.

8 7 6 5 6 7 8 6 9 7 6 5 6 7 8 7 8 7 6 5 6 7 6 8

8 7 6 7 6 6 8 6 8 6 6 7 5 6 7 8 7 6 7 6 8

Fine. D.C.

# HUSTLE ON TO GLORY.

ROSENFELD. By per.

6 8 9 8 7 6 8 7 6 8 9 8 7 6 8 7 8 4 10

9 8 9 10 9 8 9 8 9 8 9 8 9 8 10 2 9 7 9 8 7

D.C. B

## THE OLD OAKEN BUCKET.

KIALLMARK.

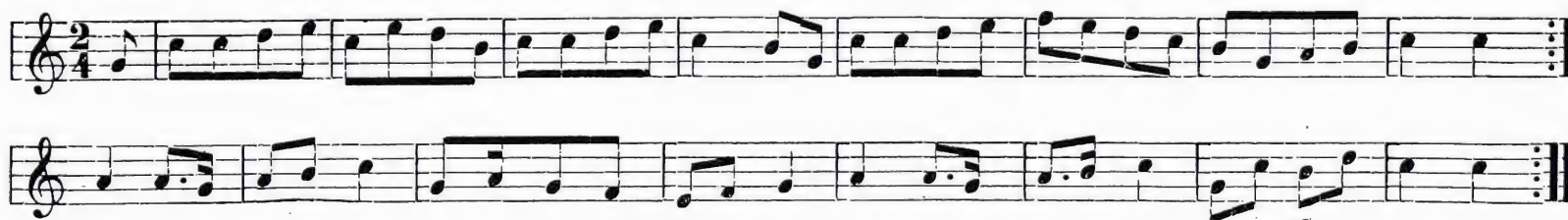
The directions are purposely omitted. Let the player test his progress by this piece.



## STAR SPANGLED BANNER.



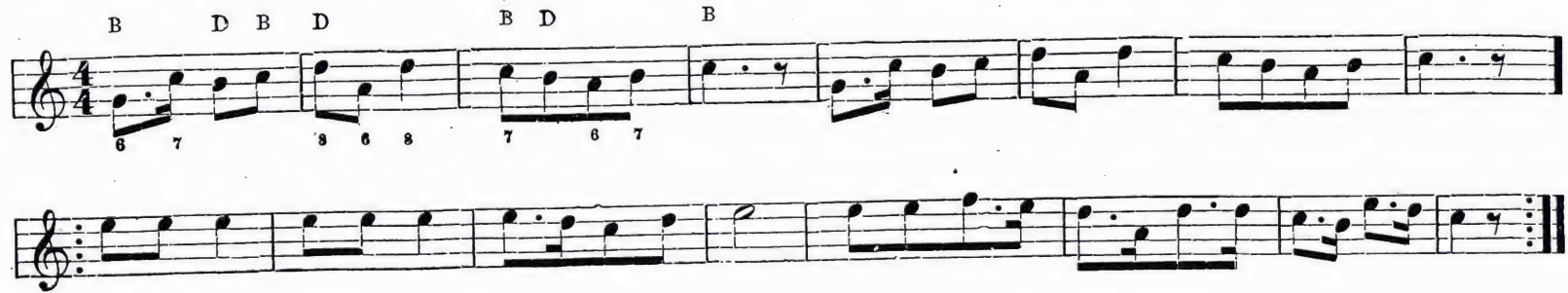
## YANKEE DOODLE.





# AURA LEA.

27



# FLYING TRAPEZE.



## THE SAILOR'S BRIDE.

Harp in D. Using the cells indicated, instruments in other keys may be used equally as well.

"PINAFORE."

B D B D B D B D B D B D B D B

B D B D B D B D B D B D B D B

Harp in G.

## HE'S GOING TO MARRY YUM YUM.

B D B D B D B D B D B D B D B D B D B D B "MIKADO."

## THE FLOWERS THAT BLOOM IN THE SPRING.

"MIKADO."



# OLD THOMPSON'S MULE.

29

Chords. Keep the cells covered with the tongue until the chords are wanted.

WESTENDORF. By per.

Musical score for 'OLD THOMPSON'S MULE.' in 2/4 time. The score consists of two staves. The first staff contains a series of chords, some marked with '1' and '2'. The second staff continues the chordal sequence, ending with a double bar line.

# I LOVE THE SEA.

WESTENDORF. By per.

Musical score for 'I LOVE THE SEA.' in 6/8 time. The score consists of three staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff is marked 'Fine.' and the third staff is marked 'D.C.' (Da Capo). The music features a mix of eighth and sixteenth notes.

# SHUCKING CORN.

T. P. WESTENDORF

Musical score for 'SHUCKING CORN.' in 2/4 time. The score consists of two staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff is marked 'Chorus.' and features a more active melodic line with many sixteenth notes.

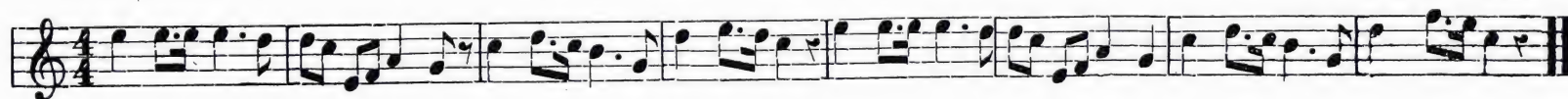
## OVER THE GARDEN WALL.

FOX.



EVER OF THEE.

HALL.



IN THE GLOAMING.

ANNIE T. HARRISON.

*Andante.*



CORAL CAVES.



BEAUTIFUL BLUE DANUBE WALTZ.



## I CANNOT SING THE OLD SONG.



## FELLOW THAT LOOKS LIKE ME.





LAST ROSE OF SUMMER.

33



STILL SO GENTLY O'ER ME STEALING.



## O, YE TEARS!



## LITTLE BROWN JUG.



## HOMELESS AND MOTHERLESS.





## RISE AND SHINE.

J. R. M. Arr.



## COMING THRO' THE RYE.



## LIFE ON THE OCEAN WAVE.



## LONG, LONG WEARY DAY.



## THEN YOU'LL REMEMBER ME.





BLUE BELLS OF SCOTLAND.

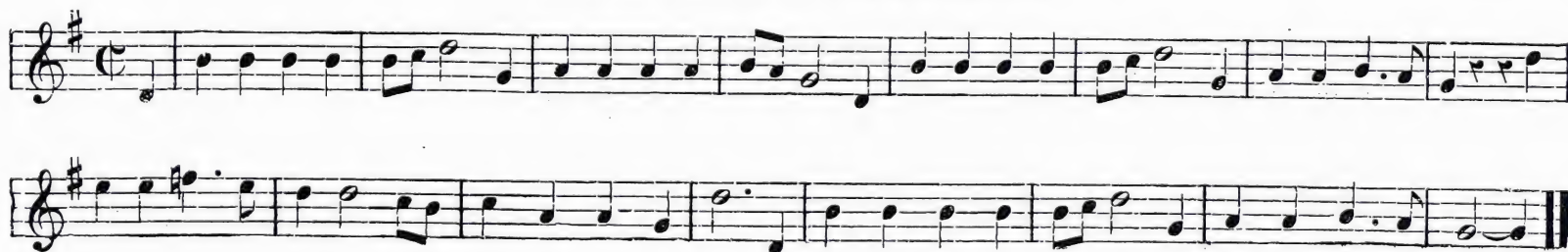
37



AIR BY MOZART.



AIR IN LUCIA DI LAMMEMOOR.



# DIE WACHT AM RHEIN.



## WHEN THE BAND BEGINS TO PLAY.



THE ONES I LONG TO SEE.

39



HOW CAN I LEAVE THEE.



AM I NOT FONDLY THINE OWN.





40

## AS GOOD AS GOLD.



## DOWN IN A COAL MINE.



MY GAL.

41



CHORUS.



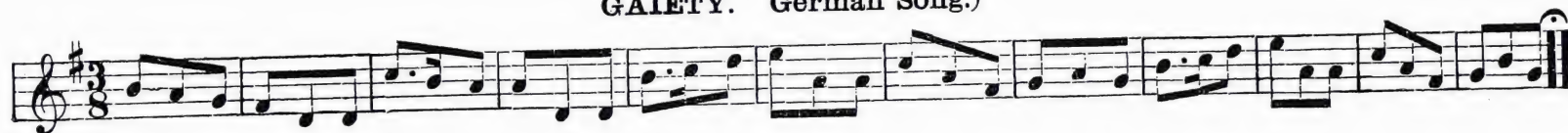
LIFE LET US CHERISH.



## WOULD I WERE A BIRD.



## GAIETY. German Song.)



## WHITE SAILS. (Song.)





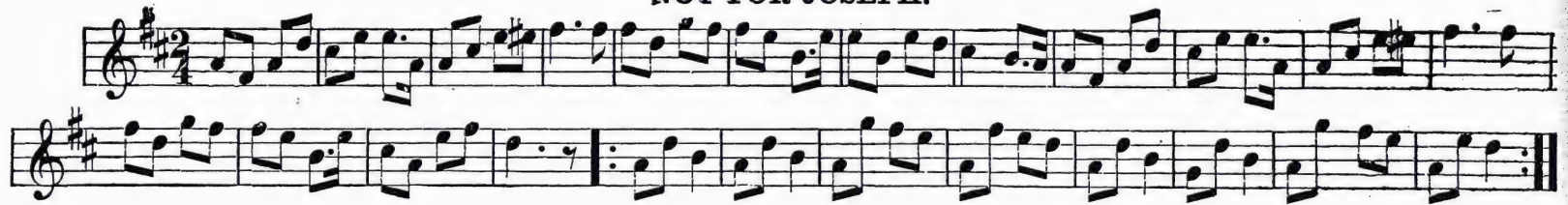
# MABEL WALTZ.



# PARTING LONG AGO.



NOT FOR JOSEPH.



ON TO THE FIELD OF GLORY.

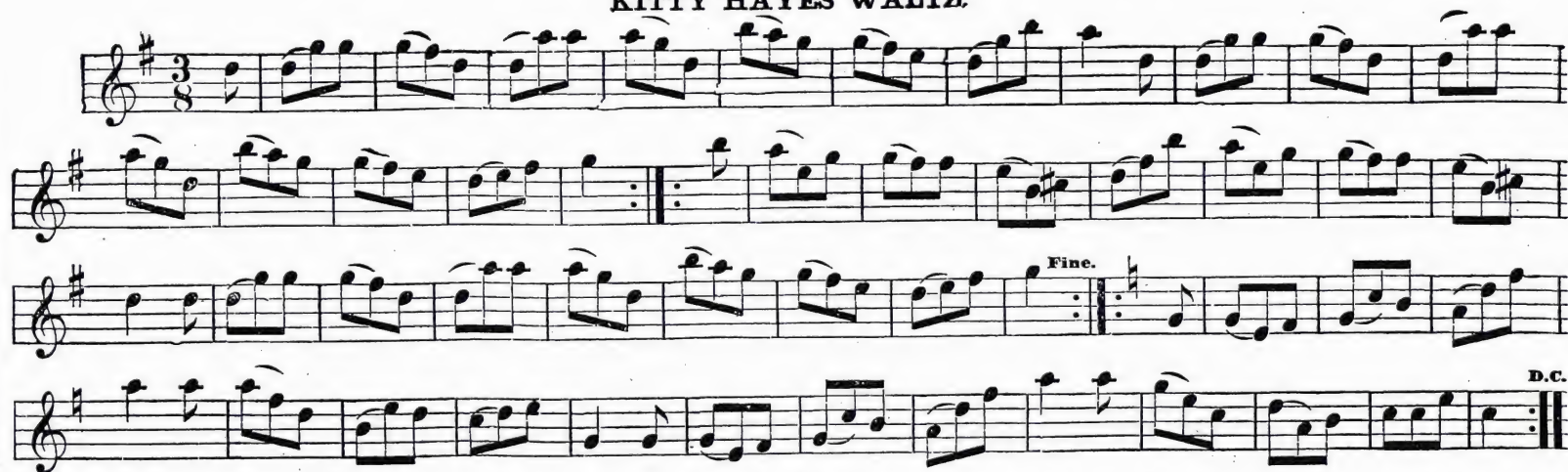
"Bellario."



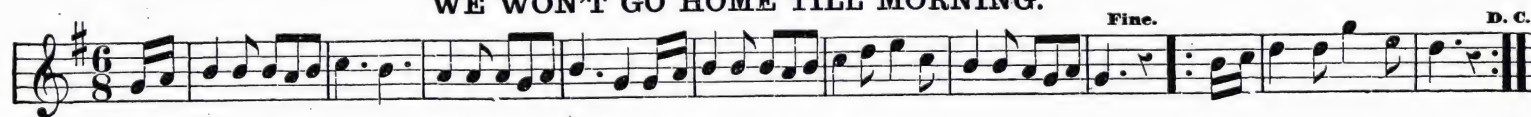
ROGUE'S MARCH.



KITTY HAYES WALTZ.



WE WON'T GO HOME TILL MORNING.



WHAT A LOAD.



JUANITA.





## I'LL MEET THEE IN THE LANE.

BLAMPHIN.

Moderato.

rit.

Tempo.

D. C.

Musical score for 'I'LL MEET THEE IN THE LANE.' in G major, 2/4 time. The first staff is marked 'Moderato.' and ends with a 'rit.' (ritardando) instruction. The second staff is marked 'Tempo.' and ends with a 'D. C.' (Da Capo) instruction. The melody is written in treble clef with a key signature of one sharp (F#).

## SULTAN'S POLKA.

*p*

*f*

1

2

D. C.

Musical score for 'SULTAN'S POLKA.' in G major, 2/4 time. The first staff is marked with a piano (*p*) dynamic. The second staff is marked with a forte (*f*) dynamic. The third staff contains two first endings, labeled '1' and '2'. The piece concludes with a 'D. C.' (Da Capo) instruction. The melody is written in treble clef with a key signature of one sharp (F#).

## IT'S NICE TO BE A FATHER.

Chorus.

Musical score for 'IT'S NICE TO BE A FATHER.' in G major, 2/4 time. The piece is marked 'Chorus.' and is written in treble clef with a key signature of one sharp (F#). The melody is simple and repetitive, typical of a chorus.

# IL BACIO WALTZ. (The Kiss.)

Three staves of music in 3/4 time, key of D major. The first staff begins with a treble clef and a key signature of one sharp (F#). The second and third staves continue the melody. Dynamics include *p* (piano), *ff* (fortissimo), and *p* (piano). The piece concludes with a double bar line and the marking "D. C." (Da Capo).

## POLLY PERKINS.

Two staves of music in 3/4 time, key of D major. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff continues the melody and includes the marking "Chorus." above the staff.

## BONNIE BLUE FLAG.

Two staves of music in 6/8 time, key of D major. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff continues the melody.

## BRYAN O'LYNN.

One staff of music in 6/8 time, key of D major. The staff begins with a treble clef and a key signature of one sharp (F#).



# CONTENTS.

	PAGE		PAGE		PAGE
Air by Rosseau.....	22	Homeless and motherless.....	34	Parting long ago.....	43
Air from Lucia di Lammermoor.....	37	Home, sweet Home.....	23	Polly Perkins.....	47
Air by Mozart.....	37	How can I leave thee.....	39	Position.....	18
Always meet with a kiss.....	25	Hustle on to glory.....	25	Popular Melodies.....	22
Arpeggios.....	21			Practical Exercises.....	20
As good as gold.....	40	I can not sing the old songs.....	32	Production of tone.....	18
Aurora Lee.....	27	I love the sea.....	29		
		Il Bacio (The Kiss).....	47	Rise and Shine.....	35
Beautiful Blue Danube Waltz.....	31	I'll meet thee in the lane.....	46	Rogue's March.....	44
Blue dells of Scotland.....	37	In the gloaming.....	30		
Bonnie Blue Flag.....	47	It's nice to be a father.....	46	Shucking corn.....	29
Bryan O'Lynn.....	47			Single tones.....	19
		Juniata.....	45	Star Spangled Banner.....	26
Captain Jenks.....	23			Still so gently o'er me stealing.....	33
Chords.....	19-21	Kitty Hays Waltz.....	45	Sultan's Polka.....	46
Coral Caves.....	31			Sweet Violets.....	22
Coming thro' the Rye.....	35	Last Rose of Summer.....	33		
		Life let us cherish.....	41	Then you'll remember me.....	36
Diagram.....	19	Life on the ocean wave.....	35	The ones I long to see.....	39
Die Wacht am Rhein.....	38	Little brown jug.....	34	The Flowers that bloom in the Spring.....	28
Down in a coal mine.....	40	Little Maggie May.....	24	The Old Oaken Bucket.....	26
Dream Faces.....	25	Long, long ago.....	36	The Sailor's Bride.....	28
				T's a forget-me-not.....	23
Elements of Music.....	3 to 18	Mabel waltz.....	43	Tongueing.....	19
Ever of thee.....	30	My gal.....	41		
				We wcn't go home till morning.....	45
Fellow that looks like me.....	32	Not for Joseph.....	44	What a load.....	45
Flying Trapeze.....	27			When the band begins to play.....	38
		Old Thompson's mule.....	29	White Sails.....	42
Gaiety (German song).....	42	Only a Pansy Blossom.....	24	Would I were a bird.....	42
		On to the field of glory.....	44		
Harmonica waltz.....	20	Over the garden wall.....	30		
He's going to marry Yum-Yum.....	28	O ye tears.....	34	Yankee Doodle.....	26



In Other Countries

## *Imperial Precepts*

rule. The Crown and its ministry direct or influence every branch of learning and industry. There are no crowns in America, but

## *Imperial Methods*

of instruction *are* in vogue, as a series of instruction books for various instruments by specialists in their art, are now the standards for those instruments. They are complete, comprehensive and progressive, directing so plainly *how* and attractively inciting to *do*, that they are veritable books of *self-instruction*. Contain finger boards and other charts; are printed on the finest of paper and durably bound. They excel any and all methods published.

### *Price One Dollar Each.*

Imperial Violin Method.  
Imperial Viola Method.  
Imperial 'Cello Method.  
Imperial Double Bass Method.  
Imperial Flute Method.  
Imperial Clarinet Method.  
Imperial Cornet Method.  
Imperial Slide Trombone Method (*Bass clef*).  
Imperial Slide Trombone Method (*Treble clef*).  
Imperial Valve Trombone Method (*Bass clef*).  
Imperial Baritone Method (*Bass clef*).  
Imperial Eb Alto Method.  
Imperial Eb Bass Method (*Tuba*).  
Imperial Drums, Timpanies, Bells, etc.